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First performance in Gt. Britain at the Empire Theatre, London,
April 5th 1920.

IRENE

A Musical Comedy in 2 Acts.

LYRICS
BY Joseph
McCarthy

By JAMES MONTGOMERY.

Music by

HARRY TIERNEY.

CHARACTERS.

| | |
|-----------------|-------------------|
| Mrs. Marshall | MAIDIE HOPE |
| Eleanor Worth | DAISY HANCOX |
| Donald Marshall | PAT SOMERSET |
| Clarkson | CHAS. ALEXANDER |
| Robert Harrison | ROBERT BLYTHE |
| Irene O'Dare | EDITH DAY |
| Lawrence Hadley | HUBERT NEVILLE |
| Mrs. O'Dare | HELEN KINNAIRD |
| Helen Cheston | MARGARET CAMPBELL |
| Jane Gilmour | WINNIE COLLINS |
| J.P. Beaudon | ROBERT MICHAELIS |
| Madame Lucy | ROBERT HALE |
| Mrs. Cheston | BERTHA BELMORE |

SYNOPSIS OF SCENERY

ACT I.

SCENE 1. DONALD MARSHALL'S HOME.....
2. THE O'DARES' HOME.....
3. DONALD MARSHALL'S HOME (Two Days Later)

ACT II.

SCENE 1. THE O'DARES' HOME (Two Months Later)
2. THE GARDEN OF BERUDON'S HOME.....
3. THE O'DARES' HOME (After Midnight)...
4. THE SAME AS SCENE 2.....

Produced and Staged by TOM REYNOLDS.

Musical Director..... FRANK E. TOURS.

Stage Manager..... CECIL STOKES

M. 7

23698851

£44946

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IRENE - Act I

No. 1 Opening Chorus

Lyric by
JOSEPH M^o CARTHY

(Professors and Society Girls)

Music by
HARRY TIERNEY

INTRODUCTION Allegro moderato

(Curtain)

(Professors)

In the art of gen-e-al-o-gy, We find the

ped-i-gree Of your fam'ly tree; and if it's what it ought to be, The
 tint of blue is flow-ing. If you want to find an Uncle or a
 cousin or an Aunt, We knew your tree when it was a plant; We can
 make them what your fam'ly can't, With a coat of arms worth show-ing.

Valse moderato (Society Girls)

Please pro-fess-or, please pro-fess-or, Wait pro - fess-or, tell me: When the

May-flow-er sailed on that day in June, and our grand-pa-rents left on their

hon - ey - moon, did they tra-vel first cab-in and sleep till noon, or

were they-er, se-ond cab - in?

Moderato

(Younger Girls)

Were there

4
Allegretto

an - y lit - tle bugs on our fam - ly tree when I was a sprout of a

This section of the musical score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of two sharps, and a common time signature. The lyrics "an - y lit - tle bugs on our fam - ly tree when I was a sprout of a" are written below the notes. The bottom staff is for the piano, showing a bass clef and a common time signature. The piano part consists of chords and bass notes.

branch to be? Were there an - y lit - tle off - springs quite N. G.? Please

This section of the musical score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of two sharps, and a common time signature. The lyrics "branch to be? Were there an - y lit - tle off - springs quite N. G.? Please" are written below the notes. The bottom staff is for the piano, showing a bass clef and a common time signature. The piano part consists of chords and bass notes.

(Professors)

cure my cu - ri - os - i - ty. In the art of ge - ne -
Tempo I

This section of the musical score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of two sharps, and a common time signature. The lyrics "cure my cu - ri - os - i - ty. In the art of ge - ne -" are written below the notes. The bottom staff is for the piano, showing a bass clef and a common time signature. The piano part consists of chords and bass notes. The instruction "Tempo I" is written above the piano staff.

- al - o - gy Psy - chol - o - gy re - quires know - ledg - y, and we

This section of the musical score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of two sharps, and a common time signature. The lyrics "- al - o - gy Psy - chol - o - gy re - quires know - ledg - y, and we" are written below the notes. The bottom staff is for the piano, showing a bass clef and a common time signature. The piano part consists of chords and bass notes.

nev - er make a - polo gy for no sex, in-sects, noth-ing. We go

back B. C. in his - to - ry or start A. D. as the case may be; we'll

let you have a ti - tle out of royl-al - ty, and our fee will be ac -

- cord-ing-ly.

(All)

Un-der-neath the branch-es of our spread-ing fam'-ly tree,

come a-long with me, and meet your gran-ma's, gran-pa's lovely re-la-tions

Peep be-neath the cov-ers of our an-cient his - to - ry,

Un-der-neath the branch-es of our spread-ing fam'-ly tree.—

Nº 2 - Hobbies

7

(Eleanor and Chorus)

Lyric by
JOSEPH McCARTHYMusic by
HARRY TIEHNEY

Con spirito



(Eleanor)

When - ev-er so-ci-e - ty



gets a new toy, They make it a hob-by and ride it; The big-ger the bet-ter the



task, Oh, Boy! They're hap-pi-est when they're a - stride it. It's golf or but-ter-flies,



may - be whist There's al-ways a hob-by they can't re-sist; 'Tho' Fa - ther Time gives

man - y a twist And man - y a time a toss. Whoop - i - ad - dile they

(Spoken)
strad-dle the sad-dle, They're off on their hob-by horse. Gid-dy - ap! Gid-dy-ap! Gid-dy.

- ap! Gid-dy-ap! Gid-dy - apt Gid - dy - ap! Gid - dy - ap! They're rid - ing a

REFRAIN

(Solo) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip-ping a
 (Chorus) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip-ping a

p-f

shy horse, — To fol - low the pace con - si - dered nob - by, When the
 shy horse, — To fol - low the pace con - si - dered nob - by, When the

hur - dles come, — You're floun-der-ing through the air, Then the hoofs ter -
 hur - dles come, — You're floun-der-ing through the air, Then the hoofs ter -

- um, ter - um, — A gal - lop-ing in de - spair; What-ev-ers in
 - um, ter - um, — A gal - lop-ing in de - spair; What-ev-ers in

sea - son, — Must be the fad that we're a - stride, The log - ic - al
 sea - son, — Must be the fad that we're a - stride, The log - ic - al

rea - son — we nev - er know, — O-ver the hills and
 rea - son — we nev - er know, — O-ver the hills and

through the vales, There's more than the hors - es car - ry tails, There's man-y a trick in
 through the vales, There's more than the hors - es car - ry tails, There's man-y a trick in

mak-ing a hob - by go.. — 1. They're riding a
 mak-ing a hob - by go.. — 2. They're riding a go. — Whoa!

No. 3 Alice Blue Gown

Lyric by
JOSEPH McCARTHY

SOLO
(Irene)

Music by
HARRY TIERNEY

S (Irene)

I once had a gown, it was al - most new, Oh, the
The lit - tle silk-worms that made silk for that gown, Just

Slowly and tenderly

ppp

dain - ti - est thing, it was sweet A - lice Blue; With lit - tle for - get-me-nots
made that much silk and then crawled in the ground, For there nev - er was an - y - thing

ten.

placed here and there, When I had it on, — I
like it be - fore, And I don't dare to hope there will

ten.

recitative

walked on the air. And it wore, and it wore, and it
be an - y - more. But it's gone 'cause it just had to

colla voce

molto rall.

wore, — Till it went and it was - n't no more. — In my
be, — Still it wears in my mem - o - ry. —

molto rall.

Valse moderato

sweet lit - tle A - lice blue gown, — When I first wan - dered down in - to

mf

* *ad.*

town, — I was both proud and shy, As I felt ev - 'ry eye, But in

ev - 'ry shop win - dows I'd primp, pass - ing by; Then in man - ner of

fash - ion I'd frown. And the world seem'd to smile all a -

*.

- round, Till it wilt - ed I wore it, I'll al - ways a -

rall.

- dore it, My sweet lit - tle A - lice blue gown. D. S.

rall.

D. S.

No. 4a For Change to Scene II

Valse moderato

* Theme used by permission of Maurice Richmond, owner of copyright

Musical score for piano, page 15, featuring five staves of music. The score includes dynamic markings such as *p*, *b*, *pp*, *dim.*, *rall.*, and *perdendosi*. The music consists of a mix of treble and bass clef staves, with various note heads and rests. The score is divided into measures by vertical bar lines.

No. 4b For Change to Scene III

Moderato

f

Segue No. 5

Nº5 - Castle Of Dreams

17

Lyric by
JOSEPH McCARTHY

(Eleanor and Chorus)

Music by
HARRY TIERNEY

Moderato

Moderato

rall. p

(Eleanor)

We build our cas - tles in the air, And bid the world go

Allegretto

poco rall.

ev -'ry girl could have her way, Wed dream the twen-ty - four.

poco rall.

a tempo

REFRAIN

con amore

There's a cas - tle in our dreams,

mp

Where we place our hopes, and all our fan-cies,

Where the light of ro - mance beams,

And sweet-hearts come a - woo - ing, Un - der your

rall. *a tempo*
win - dow coo - ing, Leave be - hind our world - ly

rall. *a tempo*

molto rit.e dim.
schemes, Climb the stair-way to the cas - tle of

molto rit.e dim. *p*

1 dreams. 2 dreams. *8va*
> *morendo* *morendo* *pp*

DANCE

A five-line musical score for piano, labeled "DANCE" at the top. The score consists of five staves, each with a treble clef and a bass clef. The first two staves are in common time, while the last three are in 6/8 time. The music features various note values including eighth and sixteenth notes, and rests. The piano part includes dynamic markings like "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines.

Moderato
(Eleanor and Chorus)

There's a castle in our dreams,
Where we place our hopes,
and all our fancies, Where the
light of romance beams,

And sweet-hearts come a woo - ing, Un - der your

win - dow coo - ing, Leave be - hind our

world - - - ly schemes, Climb the stair - way

to the cas - tle of dreams. ——————

No.6.- The Talk Of The Town

TRIO

(Madame Lucy, Jane & Helen)

Lyric by
JOSEPH M^CARTHYMusic by
HARRY TIERNEY

Allegretto grazioso

(Madame Lucy)

In my pro - fes - sion it's the
If your am - bi - tion is to

mf

p colla voce

first im - pres - sion Of my arts in - ven - tion brings at - ten - tion Al - so points to
gain per - mis - sion To the un - in - trud - ed set se - clud - ed One must have greatfame;
care;Yes sir, points to fame. To pass com - pet - i - tors and
One must have great care. If you de - sire it andpay my cred - it - ors And al - so please the so - cial ed - i - tors,
would ac - quire it By de - part - ment please in - spire it,

(Girls)

Is my hum - ble aim; Is that your lit - tle game?— Oh,
 Man - her de - bon - naire; What you said; "de - bon - naire"— What

(Madame Lucy)

that we may Your gowns dis - play, It must be done this way.
 we'd go thru To pose for you, Here's what you'll have to do.

CHORUS (Madame Lucy)

Point your toe, hands up so, Lines a - glow, here we go,

Head proud and high, haugh - ty sigh, twink - ling eye, One must learn how to

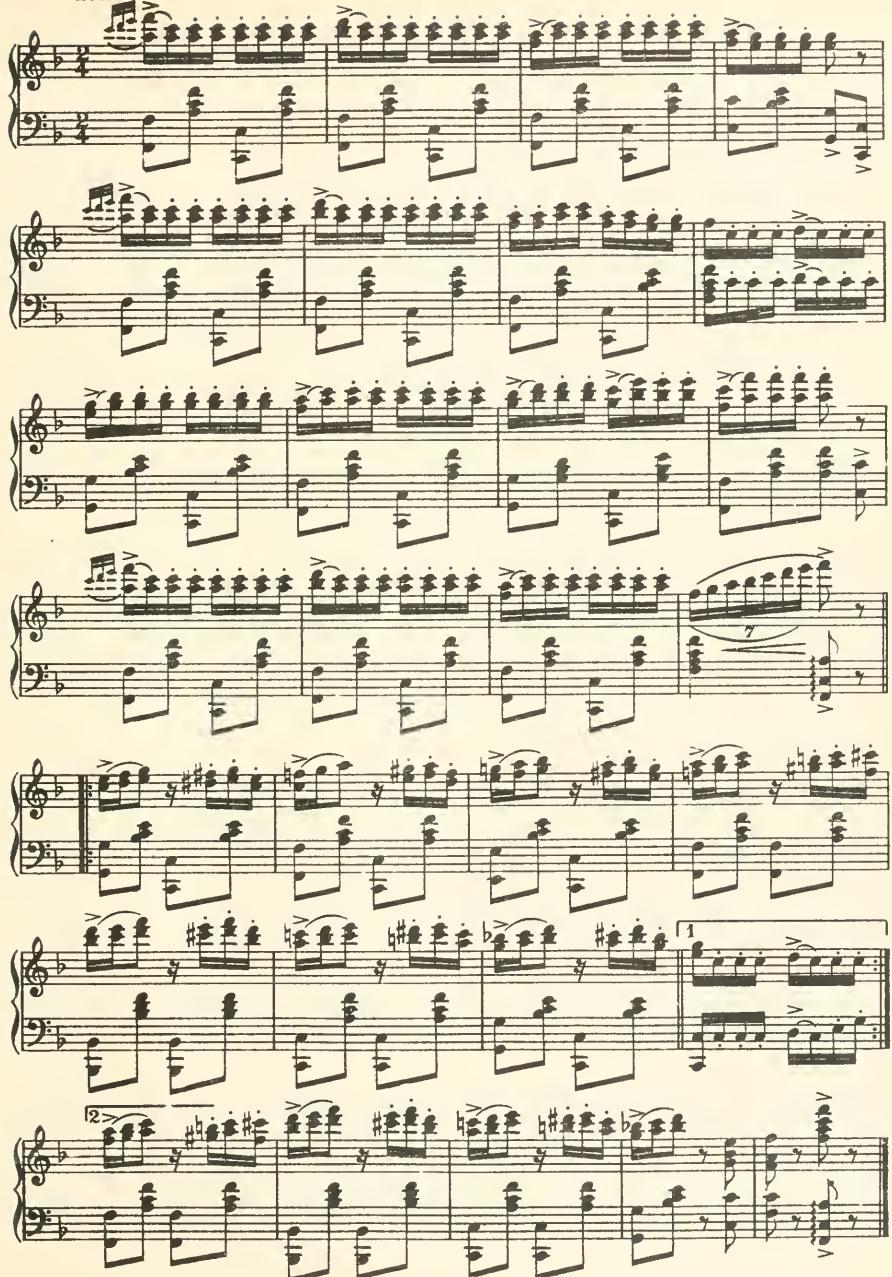
turn, Lend-ing charm to your gown; If in so-ci-e-ty, high so-ci-e-ty,

on would seek im - prove - ment, Use pro-pri-e-ty, great pro-pri-e-ty in each lit-tle

move - ment, Like this like that, Now up, now down, You'll

be if you fol-low close - ly, The talk of the town. Point your town. —

1 2



N^o.7. To Be Worthy

(Irene and Ensemble)

Lyric by
JOSEPH McCARTHYMusic by
HARRY TIERNEY

(Irene)

Valse

meet-ing comple - ting my day dream, Has made all the

world seem a gar - den fair, With sun - shine and

laugh - ter a - round me, All na - ture bids wel - come ev'ry'

where. A but - ter - fly came to a

flow - er, The flow - ers she loved frightened her too

soon, But flow - ers were born in a gar -

- dan, While she, in a hum - ble co - coon. To be

CHORUS

worth - y just a lit - tle while, In the sun - light

of your gentle smile, All you'd ask for an - y

task for I would give, yes, my heart and all a - way.

But re - mem - ber little butter - fly As she

flut - tered in the gar - den, Her wings
 bright as an - y flow - er, Might change an - y fick - le
 hour. Who'd want her there in a gar - den fair, Soon she must
 fly a - way. To be - way.

DANCE
Valse brillante

The musical score consists of four staves of piano notation. The top three staves are in G major (three sharps) and 2/4 time. The bottom staff is in G major (three sharps) and 3/4 time. The notation includes various dynamics (e.g., *f*, *p*, *rall.*, *tempo*) and performance instructions (e.g., *rall. e dim.*). The music is a continuous, flowing piece.

(Irene)

A single staff of musical notation for piano, featuring a vocal line with lyrics. The lyrics are: "Who'd want her there in a gar-den fair, Soon she must fly a - way." The dynamic is *rall.*

Lento

A single staff of musical notation for piano, showing a melodic line. The dynamic changes from *p* to *rall.* and then to *fa tempo*. The notation includes various performance markings and a tempo change.

Nº 8. Finale Act I.

Lyric by
JOSEPH McCARTHY

Dialogue
Andante Moderato

Music by
HARRY TIERNEY

Allegro Moderato
(B6/8s)

She's here to stay And now we have her, we must hold her here, to

stay, She's just the spice of life and twice Her weight in gold, she's worth to hold

(Irene)

Andante

p quasi Cadenza

Words never could ex - press, —
Valse Moderato

My grate-ful hap - pi - ness, — If I've made an im-

- pres-sion With friends, Oh, so kind The — love from my heart is the

(Girls)

wish of my mind, — Just as you are, my dear, — We are

poco rit.

charmed o - ver - joyed you are here; You're a de - bu-tante

poco rit.

a tempo

clear-ly A vogue cover real-ly, Just as you are my dear.

a tempo

Dialogue

(Don) *Thro' the mist of years, with their hopes and fears, And the times of light and*

Lento

pp

shade, It is sweet to gaze on those golden days When

friend - ship first was made.

(Irene)

In my
In her(1st time Irene)
(2d time Ensemble)sweet lit - tle A - lice blue gown, When I first wan-dered
sweet lit - tle A - lice blue gown, When she first wan-dereddown in - to town, I was both proud and shy, As I
down in - to town, She was both proud and shy, As shefelt ev 'ry eye, But in ev 'ry shop wind - o w I'd primp, pass - ing
felt ev 'ry eye, But in ev 'ry shop wind - o w Shed primp, pass - ing

by; Then in manner of fash-ion I'd frown. And the
 by; Then in manner of fash-ion she'd frown. And the

world seemed to smile all a-round, They were glad to re-
 world seemed to smile all a-round, They were glad to re-

-ceive me, They had to be - lieve me, In my sweet lit - tle
 -ceive her, They had to be - lieve her, In her sweet lit - tle

rall.

1 (Ensemble) 2 (Girls)

A - lice blue gown. In her gown. A
 A - lice blue gown. Attacca Moderato

(Girls)

lit - tle bit of lace, A pret - ty dim - plied face, A dain - ty lit - tle curl, A

(Ensemble)

dar - ling lit - tle girl, Art it - self in its com - plete - ness,

La - dy born to grace and sweet - ness.

Valse Brillante

Irene

There is some - thing so al - lur - ing When you're in that

(Chorus)

at - mos - phere — Both your an -kle and your toe Be -gin to

go be -fore you know, You'll find your slid - ing, glid - ing, rid - ing

love waves, Some -thing so con -trol - ling, Yet con -

sol - ing lin - gers here, You're en-tranced by

strange e - mo - tion, You are lost in your de - vo - tion

All is love, is love, When you are in that at - mos -

Dialogue
(Bob) *I think you are the clever-*

- phere. —

Lento
p rall. *ppp*

- est and the love - li - est little lady I've ever met in all my life,

Dialogue

(Bowden) *In all your life, You're not old enough to make that a compliment.*

Miss O'Dare is the most captivating little lady I ever met. Don't I don't want to discredit you



*Re. **

boys, but I think she's the greatest little thoroughbred in the world (Irene) "Gentlemen, I thank

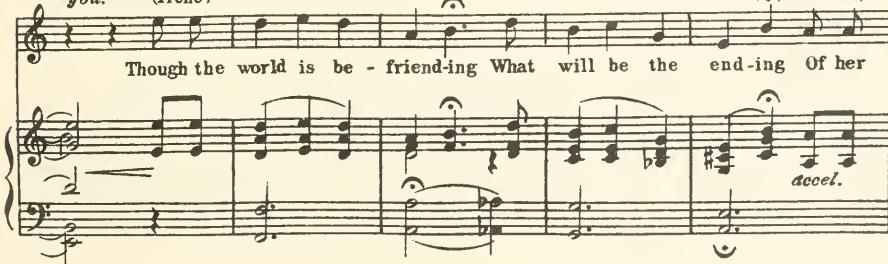


you." (Irene)

(Chorus)

Though the world is be - friending What will be the end - ing Of her

accel.



accel.

sweet lit - tle A - lice blue gown, — Of my sweet lit - tle (Irene.)

Piu lento

f roll. p

A - lice blue gown. — Valse Grandioso

rall. pp accel. ff

rit.

Presto

molto rit.

Entré Act

HARRY TIERNEY

Andante con moto

Andante con moto

mf

ten.

ten.

molto rit.

Valse moderato

rall.

1.

2.

Segue Opening of Act II

ACT II
Nº 9a - Opening of Scene I

Valse moderato

The musical score is composed of five staves of piano music. The first staff begins with a 'Valse moderato' instruction and a dynamic 'mf'. The subsequent staves show a continuation of the valse, with the final staff featuring a 'fall.' and 'perdendosi' dynamic.

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Nº 9b - Reminiscence

Lyric by
JOSEPH M^oCARTHY

Music by
HARRY TIERNEY

(Irene)

There's a cas - tle in our dreams,
Con amore

Where we place our hopes and all our fan-cies,

Where the light of ro - mance beams,

And sweet-hearts come a-woo-ing, Un-der your

win-dow coo-ing, Leave be-hind our
rall. *a tempo*

world-ly schemes, Climb the stair-way
molto rit.e dim.

to the cas-tle of dreams.

pp *morendo* *ppp*

Nº10 - Opening Chorus Scene II

(Bowden and Ensemble)

Lyric by
JOSEPH McCARTHYMusic by
HARRY TIERNEY

Allegro Moderato



(Boys)

It's Bow-den this and Bow-den that, From a hoi-po-loi To a

mf

dip- lo-mat, These neu- vo riche are so ain - bi-tious. At each func-tion

they're of ficio-
nous, We're be - gin - ing now to see we're hav - ing too much

(enter Bowden)

Bow - den, Too much Bow - den, Too much Bow - den,

Ah! there's Bow - den, grand old Bow - den, And

poco rall.

please ac - cept con - gra - tu - la - tions, for your gen'rous in - vi - ta - tions,

poco rall.

A reg-u-lar fel-low in-deed, you are, in-deed you are, in-
Conspirito

-deed you are, We're glad to fol-low your lead, we are, Bra - vo! Bowden. >

Entrance of Guests
Allegretto

mf



(Girls)

Has - n't he the cap - ti - vat - ing, fasc - i - nat - ing style,

And what a host is he. — Has - n't he the "I don't want it,

you can have it" smile What gen-er-os - i - ty —

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Ev - 'ry-thing he touch-es turns to gold, — He's

not - ed for his char-i - ty, — You'll ad - mit by the way, those are

fine words to say If we mean it, J. P.

(Bowden(*spoken*))

I be - lieve in giv - ing free - ly, I do, I real - ly do My
Allegretto

pp colla voce

deeds are made sin-cere- ly, I loan with in-t'rest too, I've

bought more bonds at five per-cent, My banks can prove the facts, And I

gave my go-vern-ment thou-sands, When I paid my in-come tax.

Valse Brillante
(Chorus)

And that's the kind of a man he is and that's the way he

goes, _____ Spending, and lend-ing and giv-ing a - way,

Do-ing all good and be bu-sy all day. So that's the kind of a

man he is a spend-thrift and a sport. — He's a nice lit-tle

fel-low to have for a friend. But don't let your-self get short. —

It — takes all sorts to make this world go 'round and 'round, —

Why should we ob - ject to the one we've found. — Till

one knows one very well, It's true one nev-er can tell, — It —

takes all sorts to make this world go 'round. —

(Exit of Guests)

1. (Mezzo-Soprano) The curtain rises, the lights are bright,
2. (Mezzo-Soprano) The guests are all gone, the party is over.

2. (Mezzo-Soprano) The curtain rises, the lights are bright,
3. (Mezzo-Soprano) The guests are all gone, the party is over.

NO 11 Irene

57

Lyric by
JOSEPH McCARTHYDUET, CHORUS and DANCE
(Irene, Don and Ensemble)Music by
HARRY TIERNEY

Lento

(Irene)

Once a king of Nor - man - dy,
Po - ets, bards and he - roes, true.

Wed a queen of Ar - ca - dy,
Fight - ers, lov - ers, churchmen too.

Then they set - tled o'er the sea.
 Crowd the chap - ters we go thru.

Sha - mus came then Kath - a - leen,
 Then they scat - tered here and there,

Sham was born, and then Eileen; Michael came before Irene.
Causing trouble ev - ery - where, What a love - ly name, O - Dare.

poco rall.

REFRAIN

I - rene, — a lit - tle bit of salt and sweet - ness I - rene, — a dain - ty

slip of rare com - plete - ness, Man - ner - i - sm, mag - net - i - sm,

(Don) eyes of youth in - vi - ting, Danc - ing by, with glanc - ing eye, The (Irene)

flush of her ex-cit-ing, Si - ren, — The sort who cap-tures hearts to charm them,

Care-ful be - ware. — Now she's here, now she's there, Followed by her set,

(Don) Up she goes, down she goes, Ev - 'ry-bod - y's pet, (Irene) Near or far, there you are,

Cap - tured in the net, of Hyp-i - ty witch I-rene O' - Dare,

(Girls)

I - rene — a lit - tle bit of salt and sweet - ness

I - rene — a dain - ty slip of rare com - plete - ness,

Man - ner - i - sm, mag - net - i - sm, eyes of youth in - vi - ting,

Danc - ing by, with glanc - ing eye, The flush of her ex - ci - ting,

(Boys)

Si - ren, — The sort who cap - tures hearts to charm them, Care - ful, be -

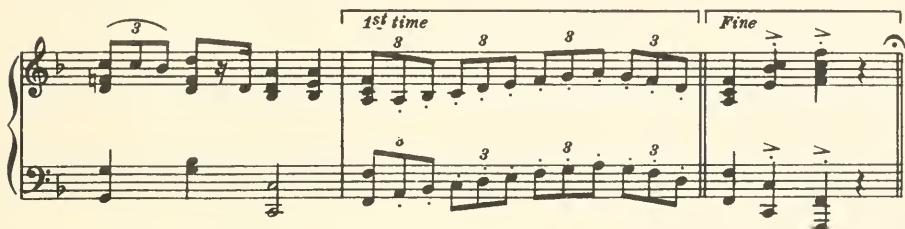
(Chorus)

. ware! Now shes here, now shes there, Fol - lowed by her set,

Up she goes, down she goes, Ev - 'ry-bod - y's pet, Near or far, there you are,

Cap - tured in the net, of Tipp - i - ty witch I - rene O' - Dare.

DANCE



Liستesso Tempo
JG



The musical score consists of four systems of three staves each. The top staff is Treble, the bottom staff is Bass, and the middle staff is a third staff. The score is in common time (indicated by 'C').

- System 1:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Third staff: eighth-note patterns.
- System 2:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Third staff: eighth-note patterns.
- System 3:** Treble staff: eighth-note patterns. Bass staff: sustained notes with slurs. Third staff: eighth-note patterns.
- System 4:** Treble staff: eighth-note patterns. Bass staff: sustained notes with slurs. Third staff: eighth-note patterns.

Key changes are indicated: the first three systems are in B-flat major, and the fourth system begins in G major. Various musical markings are present, including slurs, grace notes, and dynamic markings like 'v' (volume) and '^' (raise pitch). The bassoon part in the bass staff is particularly prominent with sustained notes and slurs.

D.S. Farce al Fine

Nº 12 We're Getting Away With It

QUINTETTE

Lyric by
JOSEPH McCARTHY

(Madame Lucy, Helen, Jane, Don and Bob)

Music by
HARRY TIERNEY

Moderato

(Don)

The wis-est man in Je-ri-cho,

(Bob)

Made a re-mark we ver-y well know, It's clothes that make the

(Mme. Lucy)

(Helen & Jane)

man, — It's clothes that make the man. — In - clud-ing the la - dies

(Don & Bob)

we sup - pose, For who could be la-dies with - out their clothes, Im -

(Mme. Lucy) (Don)

-a - gine if you can — Im - a - gine if you can. Though

(Bob)

birds of a feath - er will flock to - geth - er It's eas - y to fool the

(All)

best; — We place the feath - ers up - on the birds who now will lead the rest.

REFRAIN

(Don, Bob, Helen & Jane) (Mme. Lucy)

And we're — get - ting a - way — with it, — Yes,
 Helen & Jane And we're — get - ting a - way — with it, — Yes,

mf *lh.*

(Don & Bob)

we're _____ getting a - way _____ with it; The
 we're _____ get-ting a - way _____ with it; It's

(Helen & Jane)

(All)

se-cret lay with two, Then three who real - ly knew;
 try-ing on us girls To meet these Dukes and Earls, When

Now there's five of us who know, Watch our lit - tle se-cret grow, And
 one is bored and quite annoyed, We say we're charmed and o - ver-joyed, And

were _____ get-ting a - way _____ with it. _____
 we're _____ get-ting a - way _____ with it. _____ You

2d.

(Don) (Helen)

Bye and bye, there'll be a fright-ful blow o;
would n't quite be - lieve it's real - ly so o;
To The

(Jane) (Mme. Lucy) (Bob & Mme. Lucy)

prove we had the right i - dea We had to be good or we
Reg - i - bilts and the Din - ty Moores Have made ns sev - er - al

(All)

could - n't be here, And we're get - ting a - way with it, (Whoops!) they'll nev - er
o - ver tures, But we're get - ting a - way with it, (Whoops!) they'll nev - er

1 (Helen & Jane) 2

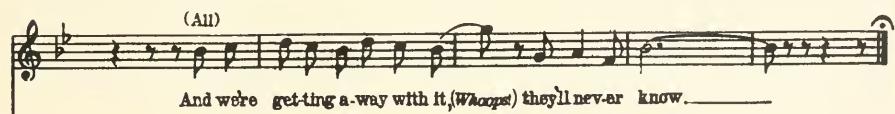
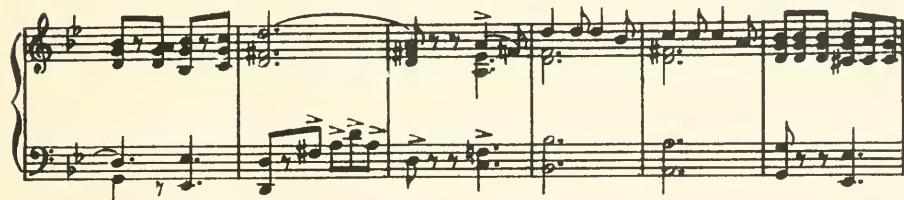
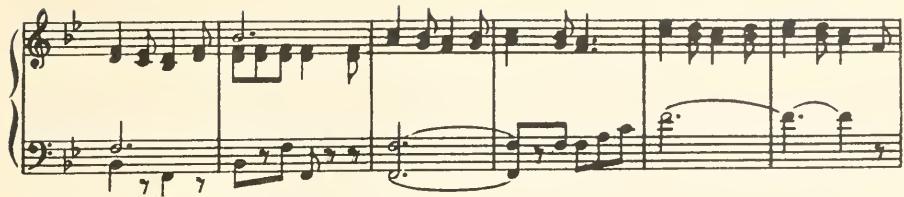
know. And know.
know. And know.

TO DANCE

mf

DANCE





And were getting a-way with it, (Whoops) they'll nevar know. _____



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No 13 To Love You

Lyric by
JOSEPH McCARTHYDUET
(Irene and Bowden)Music by
HARRY TIERNEY

Valse

(Bowden)

To have you, to hold you, to love you To feel your dear

eyes shin-ing in-to mine To hear you, be near you this

mo - ment Grant-ing your will at the slight-est sign. Your

pres-ence, your vision a - round me Will change all this

world to a garden fair The hope and the thought of the

ask - ing All lies in the wish, would you care? _____

(Irene) If you'll on - ly wait a lit - tle

(Bowden) To be worth - y just a lit - tle while

I while, On - ly, just a lit - tle

B - In the sun - light of your gen - tle smile

I while I may

B All you'd ask for, an - y task for I would

I learn to love some day, But re -

B give, yes, my heart and all a - way, In the

I
- mem - ber, lit - tle but - ter - fly,

B
shel - ter of my wait - ing arms, rest for -

I
There _____ in the gar - den, Love,

B
- ev - er, Let me hold you; Give me

I
- may find a way some - day, time

B
your me - di - ta - tion one thought

I will tell. — I pro - mise

B just for con - so - la - tion Prom - ise you

poco a poco

I on - ly I may, or I may fly, —

B may learn to love some day, Heart of my life,

rall. & cresc.

I a - way. — If you'll — way. —

B be mine. — To be mine. —

Nº 14 Skyrocket

77

Lyric by
JOSEPH McCARTHY

SOLO and CHORUS
(Irene and Ensemble)

Music by
HARRY TIERNEY

The musical score consists of three staves of music. The top staff is for the Solo (Irene) and Chorus (Ensemble). The middle staff is for the Chorus (Ensemble). The bottom staff is for the Bass (Ensemble). The lyrics are as follows:

When a rock-ets shoot-ing up on high, — And it's spray il-lum-in-
ates the sky, — I get so — ex-cit - ed I could fly; —
While they're burst - ing up a - bove, I would rath-er see a

rock - et blow Than see an - y oth - er sight I know;

Oh, my heart begins to flut-ter so,- That's the fun - that I love. _____

REFRAIN

A - way - up in the air, oh see it there, it's go - ing, Ah! _____

mf

A - way - up in the air, oh see it there it's glowing,

Ah! — A gold-en rod is hang-ing

in the sky, — A flash of col-or comes to daze the eye;

Their won-drous shad-ing Oh now they're fad-ing Dim-mer, dim-mer, dis-tant glim-mer,

'Way — up in the air, oh see the sil-ver show-er, Ah! — A —

way up in the air, it's like a flam-ing tow-er, Ah! —

— Oh see it tear-ing, Oh see it flar-ing,

It's go-ing high-er, A ball of fire, There, where the sky-rock-et

flies. A- flies.

DANCE

1

2

fz

No. 15. - The Last Part Of Every Party

TRIO AND CHORUS

(Helen, Jane, M'me. Lucy and Boys)

Lyric by
JOSEPH McCARTHYMusic by
HARRY TIERNEY

Moderato

(Helen and Jane)

When the hands on the clock, are

point-ing to the top, Our joy be-gins; we nev-er want to stop, We

romp, we run, There's no one near to spoil our fun, On-ly

once in an age that we can ev-er meet, When we do it's a rage to
 cel - e - brate thefeat, We're here till day - light dawns, we won't go home.

REFRAIN

Oh, the last part _____ of ev - ry par - ty, _____ Is the
 real part, _____ the best of all, _____ Those who

tar - ry, _____ raise old Har - ry, _____ As the

wee hours _____ are grow - ing small; _____ Tell-ing

first names, _____ play - ing love games, _____ Fan-cies

chang - ing _____ at beck and call, _____ Oft-times a

faint heart, _____ Will make a late start, _____ And make the

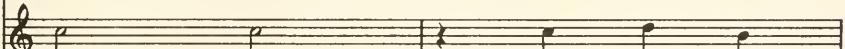
(Helen and Jane)

last part best of all. Oh, the

(M'me. Lucy)

M.L. 

We can sel-dom get to-gether, You're as flight-y as the weath-er,

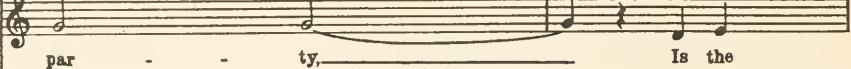
H.&J. 

last part of ev-ry

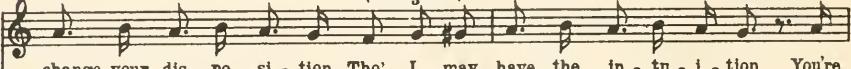


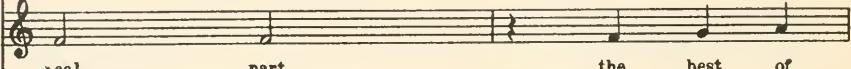
pp

M.L. 

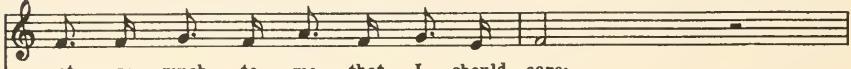
H.&J. 

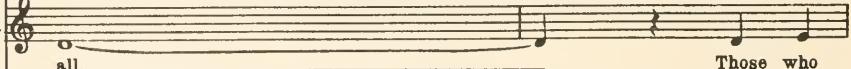


M.L. 

H.&J. 



M.L. 

H.&J. 



M.L.

But now I found you here a - lone,

H.&J.

tar - - ry,

raise old

M.L.

We'll have a mo - ment of our own.

H.&J.

Har - - ry,

As the

M.L.

Why don't you lis - ten to me?

Why don't you lis - ten to me?

H.&J.

wee hours are grow - ing

M.L. Good - ness, won't you wait a lit - tle while.

H.&J. small; Tell - ing

M. L. You are ver - y nif - ty but the cre - dit's fif - ty - fif - ty, An - y

H. & J. first names, _____ play - ing

M.L. hon - ors you may win are part - ly mine, But I

H.&J. love games, _____ Fan - cies

M.L. no - tice by your at - ti - tude you show a lit - tle gra - ti - tude; As

H.&J. chang - - ing at beck and

M.L. man - i - kins you're per - fect in your line.

H.&J. call, — Oft times a

M.L. An - y af - fec - tion you would care to show,

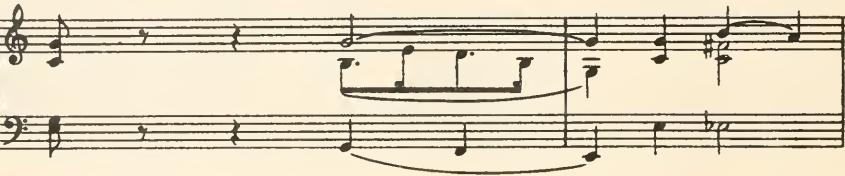
H.&J. faint heart will make a

M.L. 

Show - er them on me now, I want to know,

H.&J. 

late start, And make the



M.L. 

And now that I found you here, wouldn't it be a great i - dea to

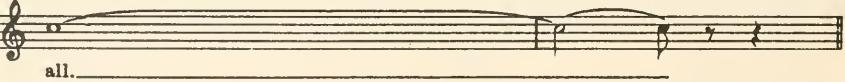
H.&J. 

last part best of

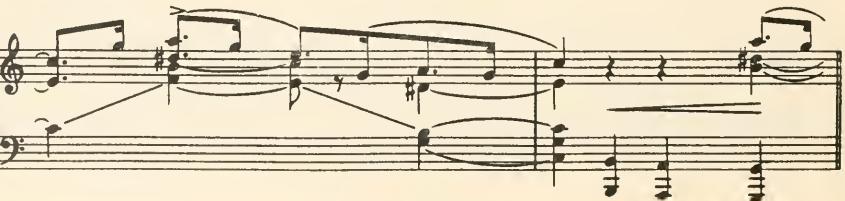


M.L. 

have a lit - tle dance be - fore I go.

H.&J. 

all.



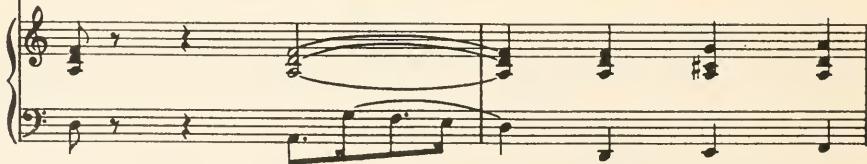
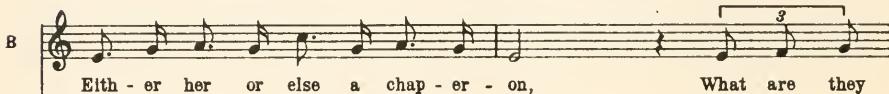
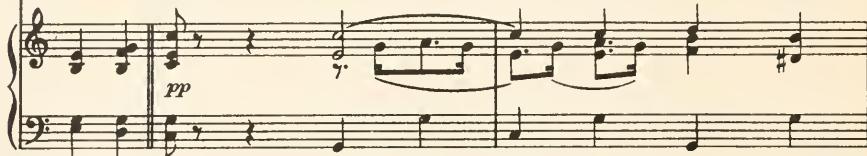
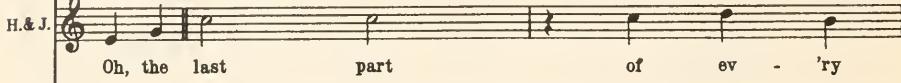
DANCE

A musical score for a piano, featuring five staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of one sharp (F#). The score consists of five measures of music, with the fifth measure ending on a double bar line. The music is composed of eighth and sixteenth note patterns, with various dynamics and rests. The title 'DANCE' is printed above the first staff.

(Boys)



We can sel-dom see each oth- er, you are al-ways with your moth-er
(Helen and Jane)



B

Young - er folks are bet - ter off, a - lone; But now that they have gone a -

H. & J.

all, Those who tar - ry, _____

B

- way, I'll have a word or two to say,

H. & J.

raise old Har - - ry, _____ As the

B

Why don't you lis - ten to me? Why don't you lis - ten to me?

H. & J.

wee hours are grow - - ing

B

Good - ness, won't you let a fel - low talk.

H&J.

small; Tell - ing

3

B

You've been ver - y dis - tant, but I've al - ways been per - sist - ent, And you're

H&J.

first names, play - ing

B

com - ing a - round or else you would - n't smile. And I

H&J.

love games, Fan - cies

B

H&J.

chang - - ing at beck and

B

H&J.

make the wear - y wait - ing worth the while.

call, Oft - times a

B

H&J.

An - y af - fec - tion you would care to show,

faint heart will make a

B

Show it to the one who wants to know.

H.&J.

late start And make the

B

And if by chance you change your mind, And think you'd care to stay be-hind, We'll

H.&J.

last part best of

B

have a lit - tle dance be - fore you go.

H.&J.

all.

DANCE

The musical score consists of five staves of piano notation. The top staff is in common time, G major, with a treble clef. The second staff is in common time, A major, with a bass clef. The third staff is in common time, B major, with a treble clef. The fourth staff is in common time, C major, with a bass clef. The fifth staff is in common time, D major, with a treble clef. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. The first staff features a prominent bass line. The second staff includes a bass clef change. The third staff features a bass clef change. The fourth staff features a bass clef change. The fifth staff features a bass clef change. The score is labeled 'DANCE' at the top left.

No. 16 Finale Act II

"The Paul Jones"
(There's Something In The Air)

Lyric by
JOSEPH McCARTHY

Music by
HARRY TIERNEY

(Eight Girls)

There's something in the air that seems to ring of love and laugh-ter,

(Eight Boys)

Reach-ing ev - ry - where, It's just the spir - it we are af - ter,

(Eight Girls)

(Eight Boys)

Some-thing that we can't re - sist, Is there some-thing we have missed?

(Eight Girls)

(Eight Boys)

(All)

Oh! Fer - die, Oh! Bir - die, Don't you think it's time for danc - ing?

(Principal Girls)

Some-thing in the air that sets your heart and sense a-trip-ping,

(Principal Men)

What a gay af-fair, I say, old dear, it's sim-ply rip-ping.

(Irene)

Is it the at-mos-phere, Af-fect-ing you my dear?

Oh! Bob-by Oh! Don-nie, Dance a step with me.

DANCE

ff

1 2



